

American Liszt Society

AN OFFICIAL PUBLICATION OF THE AMERICAN LISZT SOCIETY, INC.

The American Liszt Society - The Beginnings

By *Fernando Lares*
President Emeritus and a
Founding Member of ALS

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The American Liszt Society was incorporated in Oklahoma in 1964, where I was teaching at the Oklahoma College for Women. I brought to the Society my background, which was steeped in the Liszt tradition through my studies at the National Conservatory of Music in Lisbon. The director for many years was José Vianna da Motta, a pupil of Liszt who retired the year before I was enrolled at the school. Just as Liszt did in Budapest, Vianna da Motta lived in an apartment at the school, where he remained after retirement. I heard him play several times, turned pages for him at a two-piano concert he gave with one of his students, and read his biography of Liszt and other books of his.

During that time I was also fascinated by the stories that people were still passing around about Liszt's one and one-half months in Lisbon, in 1845, and about his 13 concerts, including several he gave for charity, to which he also added his own money. At a concert at the São Carlos Opera House, a miniature of La Scala, Liszt played his *Fantasia on Themes of Norma* for two pianos with João Guilherme Daddi, 1813-1887, a Portuguese pianist with an Italian name. Many years later, when Liszt met the Portuguese Ambassador in London, he asked about Daddi, who became deeply moved when he heard that Liszt had asked about him. Forty-one years after they had played together, Daddi cried when he heard of Liszt's death in 1886.

As a student at the conservatory, I played on the Boisselot piano that Liszt had brought to Lisbon for his concerts. The piano had two stands on each side for more than one performer. He offered the piano to the Queen when he departed. You can

imagine in my teens how I felt playing on the piano with which Liszt's enjoyed miraculous success in Lisbon. The higher register was broken, but the personality of the piano and the amazing sonority stayed with me forever.

Later, in New York, I studied with Isidor Philipp, who had met Liszt. He talked to me about it. Four years after the unforgettable experience of having studied with Philipp, I was invited by the American Embassy in Lisbon to visit the United States for six months to observe music teaching in twenty universities from coast to coast. I was twenty-eight years old at that time. I was welcomed by the most distinguished musicians, such as Aaron Copland, Howard Hanson, Virgil Thomson, and many others. I became deeply impressed by everyone and everything I saw and heard, and by the high appreciation and regard that was given to the art of performance.

When I immigrated to the United States two years later, I began to realize how musical concert life was dangerously changing in the U.S. That same year, to my surprise, I was told by two piano faculty colleagues at the University of Texas in Austin not to play Liszt, because it was not welcomed at the university, and I might lose my job. This advice sounded too impossible for me to pay attention to it, and I played Liszt in my first recital without consequences. But I began to see how the academic sector was destroying Liszt by considering him a bad composer and his music undesirable for teaching. This was the result of the academic position toward musical purity, which developed into a

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www.americanlisztociety.org

President's Message



Dear Members,

The substance of my greetings to you in this issue of the *Newsletter* is a brief report on some recent activities involving ALS members in which I have had the pleasure to take part.

First, the Amalfi Coast Music Festival (July 2 - 14) was a wonderful opportunity for many Lisztians and others to gather on the beaches of the Mediterranean for music making, study, and cultural refreshment. The list of faculty artists included ALS founder and long-time President, Fernando Laïres, as well as Nelita True, Luiz de Moura Castro, Ian Hobson, Elyse Mach, Elizabeth and Eugene Pridonoff, and others. The festival included dozens of events (recitals, master classes, lectures, etc). Trips were made to Casserta, Capri, Naples, Pompeii, etc. For more information on this festival you can visit the web at www.musicalstudies.com.

In Prague, ALS member Boaz Sharon assembled an international faculty and student body of very high quality for a July 14 - 24 meeting. This period contained daily student recitals, master classes, and a thrilling array of piano performances by students from various countries.

Just a few weeks ago, the Baltimore /Washington Chapter of ALS presented the Garrison Competition and Festival. Included were competitions for Young Artists, American Pianists, and Collaborative Pianists. Recitals, master class, lectures, and other events were presented by ALS members including Alan Walker, Nelita True, Marilyn Neeley, William Wellborn, Justin Kolb, and me. Nancy Roldán (Treasurer of ALS and President of the Chapter) was co-director of the festival along with Ernest Ragogini. Prizes that were awarded included two for the best performance of a piece by Liszt. (See page three in this issue for more information about this year's festival.)

I was happy to see so many Lisztians at The Great Romantics Festival in Hamilton, Ontario, which was held October 5 - 7. This is always an exciting three days offered to us by Alan Walker. I encourage you to attend one of these festivals, which are nearly always held in the early fall each year.

Please plan also to attend the ALS festival in San Francisco on the last three days of March 2007. We look forward to a marvelous array of events around the topic of "Liszt and Paris." Our festival chairperson will be William Wellborn.

Sincere best wishes,

Thomas Mastroianni
President, American Liszt Society
1420 Chilton Dr.
Silver Spring, MD 20904

William Garrison Festival and Competition President's Report

By Nancy Roldán

The 2006 William Garrison Festival and Competition took place September 15 - 17. Grateful recognition is extended to the board of directors and volunteers that made this a most successful event.

Foremost in this expression of gratitude is Dr. Mary Pat Seurkemp, President of the College of Notre Dame of Maryland, who generously provided the venue for this event, and the magnificent collegiate members of the staff who made complicated things develop with ease. The Baltimore-Washington Chapter cherishes its home at CND!

The chapter recognizes the important support received from the following persons or organizations:

George Shields Foundation

Piano Craft and Shaun Tirrell for providing the two Steingraeber pianos for the festival

Sibelius and Robin Hodson for the recording and video-taping of all sessions

The American Liszt Society, Hood College, and Dr. Noel Lester for offering a special award

Music at Penn Alps and Fred Bolton for the Alta Schrock Memorial Prize

Music at CND for funding the Anthony Stark Awards

the B-W chapter membership that provides ALS award-memberships to all semifinalists

local businesses

silent auction donors

several anonymous contributors who helped with best performance awards, program printing, and funding for our many expenses.

Special credit is extended to the editors of the MSMTA and ALS *Newsletters*. Many thanks to Sarah Moody for the brochure, program, and gratitude awards design, and also to Alberto Cavallero for the cover and ad designs.

The long list of credits to the board of directors starts with our stronghold at CND, Dr. Ernest Ragogini, Director of Music at CND and co-director of the event. Then there are the competition coordinators (Elizabeth Hart, Doug Guiles, and Patricia Graham - who also served as treasurer), Laura Matthews, and members of the new board of directors who worked practically without breaks (Susana Cavallero and Megan Amoss). Special thanks to friends Nelida Galla for the beautiful decoration of the venue, to Felice Homann and Barbara Kolb for their most essential help at the reception/registration desk, and to the many individuals who hosted our contestants. Tera Sade, Lisa Rehwoldt, and Kevin Clark each gave us full days of support.

Our many performers, presenters, and judges were a blessing and provided an extraordinary stature to the festival. I hope not to have omitted any names: Nelita True, Alan Walker, Thomas Mastroianni, Robert Mitchell (our winner in the 2005 American Pianist category), Yong Hi Moon Lee, maestro Edward

Polochick, soprano Ah Hong, Gila Goldstein (who provided elegant "Lisztian" fire to our gala recital at the last minute!), Marilyn Neeley, Jodi Gatwood, Michael Mermagen, Thomas Benjamin, Andrew Gerle, Michael Hersch, JoAnn Kulesza, Jose Cueto, Ruth and Arno Drucker, Phillip Kolker, William Wellborn, Justin Kolb, Richard Zimdars, Dyana Neal of WBJC (local classical radio station), and Richard Zimdars. Several presenters also served as most distinguished judges.

This festival is dedicated to the memory of a beloved and great friend who happened to be a most trusted piano technician in the Baltimore-Washington area. What would pianists do without piano technicians? Thanks to the piano technicians who were present throughout the festival: Mark Abram and Nate Taylor.

For 2006, the directors of the festival created a new type of award, namely the recognition awards. These awards recognize significant contributions by individuals to society at large. They also reflect the "art of collaboration." We know that a project can succeed only with the support of others. To achieve success we join forces with individuals who share similar ideals, people who offer financial support, who inspire, who act upon their beliefs, and who are willing to lend us their ears and their presence to enjoy our "musical offerings." In the long run, whatever actions we take have repercussions in society, thus the importance of action, performance, and gratitude. Artists can't survive without a community that supports them, they can't exist in isolation without a venue for expression, and they might not exist at all if not inspired by past and present masters. The recipients for the 2006 recognition awards represent the music world and the community. Their actions have affected us all and will continue to influence music and inspire society.

For a list of this year's winners, please go to www.garrisonpianocompetition.org.

American Liszt Society

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The American Liszt Society - The Beginnings *(continued from page 1)*

complete rejection of transcriptions (as if Bach had not written transcriptions himself, for example!), and also against pure virtuosity. Beginning at that time, many piano students in our universities finished their piano degrees without ever having played a single work of Liszt. I, along with a handful of others, felt that the situation had to be changed.

In 1964, when the American Liszt Society was founded, its mission was to correct, as much as possible, the prejudices that took hold against Liszt by mid-20th century. The musical environment in the United States was so negative along those lines that it was necessary to lead the Society in a different way. It had to be anchored in another era, not our present time, in order to be recognized as different, with a well-defined focus.

The American Liszt Society was thus founded to emulate Liszt's art, life, and the entire romantic period as much as possible. Liszt himself was the basis for decisions: for example, he played music by other composers on a regular basis; he helped other musicians personally with his money so they could live, write, or perform; and he took music everywhere to everyone, to sophisticated audiences, as well as any others, covering the entire continent of Europe from Russia to Portugal. He was indefatigable in his mission, which was not only artistic, but also humanistic and spiritual; he taught students who became the greatest pianists of his time, as well as others who were not so talented but who deserved to be present in order to add to the master classes the qualities they possessed and also to learn from the others. Liszt's magnitude as a personality was so great that without him the romantic period would never have been the same. He was aristocratic in manner and felt at home with kings and queens but also humble enough to live in monasteries as the monks do, when he so chose. These values had to be known and brought to the attention of the world of music that was now under pressure to negate them.

To follow Liszt's example, the ALS traveled and presented annual festivals across the United States, since 1967, and abroad in St. Petersburg, Budapest, Mexico City, and China. For us, it was deeply gratifying to find musicians who understood the who

gladly waived their professional fees to perform at ALS festivals, here and abroad, with Liszt's generosity in mind. The Society not only focused on his many aspects of greatness, but also on his philosophy, and his belief in the necessity to give his musical and pianistic genius to people everywhere. The ALS discovered that many pianists and others in the music field were craving for an opportunity to feel free again to program anything they wanted to in ALS festivals. Along with the outstanding artists and scholars who performed and presented papers at the festivals, the Society encouraged the participation of others with lesser gifts and experience, again to emulate Liszt. The ALS extended a helping hand to those performers who needed encouragement, as well as to budding musicologists who needed exposure to help them get the attention of publishers. One good example is the book *Piano and Pianism - Frederic Horace Clark and the Quest for Unity of Mind, Body, and Universe* by Robert Andres. His lecture on this developing topic at an ALS festival gave him the encouragement he needed. His finished book, years later, turned out to be fascinating and of solid scholarship. It is published by The Scarecrow Press.

The ALS is proud to be charitable as Liszt was. The road the Society has traveled in more than 40 years is truly remarkable. It is not just another society to honor a great artist; instead, it makes the best effort to reflect his life, his ethics, and his philosophical vision, profound and practical, of the art of music and the spiritual obligations of the born artist.

(Editor's note: The original plan for this issue was to include an interview with Fernando Laires concerning the beginnings of the American Liszt Society. In preparation for that, Fernando sent me a copy of an article that he had prepared for his own delivery at the Amalfi Festival. He was not able to make the presentation, but it was read in his absence by ALS President Thomas Mastroianni. Upon my re-reading the article, it occurred that, with a few minor changes, it would be far better simply to include it as a marvelous reminiscence with a credo for the Society. ER)

2006 Los Angeles International Liszt Competition for Piano and Voice

The ninth biennial Los Angeles Liszt Competition for Piano and Voice, co-sponsored by the Pasadena Branch of the Music Teachers Association of California, Asuza Pacific University, and members of the American Liszt Society and the Hungarian community of Los Angeles, will take place November 18 - 19, 2006 at Asuza Pacific University.

Various categories of competition are available, including the Budapest Competition for Piano and the New York Competition for Voice, with each winner performing recitals in the Ferenc Liszt Museum, Budapest, or the Hungarian Consulate in New York, and the concerto winner appearing in public concert with a Southern California orchestra. All first-place winners perform in a concert on Sunday evening, November 19 at APU. Additional recognition is made for the best performances of particular works.

For more information about the Los Angeles International Liszt Competition, contact Geraldine Keeling or Judith Neslény, directors, 8260 Youngdale Rd., San Gabriel, CA 91775, ph. 626-286-4593 or 626-798-1562.

NEXT ISSUE

The deadline for all materials to be included in the next issue of the American Liszt Society Newsletter is Monday, January 8, 2007. Please send articles or news items by e-mail to Edward Rath, Editor, at erath@uiuc.edu. Be sure to include ALS Newsletter in the subject line. If you must use "snail mail," please send materials to Edward Rath, School of Music, University of Illinois, 1114 West Nevada Street., Urbana, IL 61801. All photos should be e-mailed as attached .jpeg files or sent via normal mail as black and white photos - no color photos, please. Thank you.

2007 Conference in San Francisco focuses on Liszt and Paris

The theme for the 2007 ALS convention is "Liszt and Paris," and the opening program will be "A Night at the Opera," featuring operatic paraphrases and a performance of *Hexameron* with six different pianists. At points in the festival there will also be solo compositions by each of the six *Hexameron* composers: Herz, Czerny, Thalberg, Pixis, Chopin, and of course Liszt. Other programs include the 1838 version of the *Paganini Etudes*, along with the Paganini violin caprices that inspired the piano etudes; waltzes and nocturnes of Chopin and Liszt; a program of works by Camille Saint-Saëns; a comparison of Liszt's and Stephen Heller's arrangements of the same Schubert songs; several early works and less-familiar works, including the *Three Apparitions*, *Lyon*, and the early *Harmonies poétiques et religieuses*; and lectures about Liszt and Lammartine, the Paris *Gran Mass* fiasco, and an overview of the Paris Conservatoire. The banquet will of course feature French cuisine and champagne! Be sure to see the next issue of the *Newsletter* for more details.

Update on the Liszt Festival in Raiding

A few days before many of you receive this issue of the American Liszt Society *Newsletter*, the new Liszt concert hall in Raiding will have been formally dedicated on Sunday, October 15. In the last issue of the *Newsletter*, you were able to see the complete schedule of events. Be on the lookout in the next issue for a story concerning the official opening, complete with photos of the hall, comments by dignitaries at the event, etc. In the meantime, if you want to learn more about the hall and the calendar of coming events, please go to the Liszt Gesellschaft website at www.franz-liszt.at.

Chapter News

Baltimore-Washington Chapter

(Nancy Roldán, President, nancyroldan@comcast.net)

New officers of the Baltimore-Washington Chapter for 2007 are:

Nancy Roldán, President
Ernest Ragogini, Vice-President
Megan Amoss, Secretary
Susana Cavallero, Treasurer
Elizabeth Hart, Administrative Assistant
Laura Matthews, Community Outreach
Thomas Mastroianni, DC Events

San Francisco Bay Area Chapter

(William Wellborn, President)

The San Francisco Bay Area chapter of ALS will present a Liszt Birthday gala concert on Sunday October 22 at 2:00 pm at the Old First Church in San Francisco (1751 Sacramento at Van Ness Avenue). For more information please contact britt@oldfirstconcerts.org or William Wellborn at pianoleg@aol.com.

New York/New Jersey Chapter

(Gila Goldstein, Founder-President, and David Whitten, Vice-President)

The chapter will host its next concert in New York on Thursday, November 2 at 8:00 pm, at the Yamaha Salon, Yamaha Artist Services, 689 Fifth Avenue (at 54 Street), 3rd floor, New York, NY. Admission is free, and there is no need for reservations. For more information, please phone Yamaha at 212/339-9995, or e-mail Gila at gilagoldstein@aol.com. The concert this year will host pianist and ALS Treasurer Nancy Roldán and violinist Jose Cueto in chamber works by Bartók, Franck, and Hubay, along with three solo piano works by Liszt.

The chapter will host its next New Jersey concert on Thursday, March 22 at 8:00 pm in McEachern Hall at Montclair State University, featuring pianist Artis Wodehouse in a unique program of rare works by Liszt for piano and harmonium. For more information, please e-mail David at David.Witten@montclair.edu.

Member News

The website for **Gila Goldstein** is located at www.gilagoldstein.com. Gila tells us that an interesting article on piano playing careers may be found at <http://money.guardian.co.uk/print/0,,329545905-117763,00.html>

Northwest Chapter President **Steven Spooner** will present an All-Hungarian Recital with Hungarian pianist Adam Gyorgy at Carnegie's Weill Hall on Liszt's birthday, October 22. The concert, in addition to celebrating Liszt's birth, commemorates the 50th anniversary of the Hungarian Uprising and will include works by Liszt, Dohnanyi, Bartók, and a variety of virtuoso transcriptions. The series will also include several other venues in the NYC area as well as performances in Washington D.C. In addition to this concert, Steve intends to perform the complete *Transcendental Etudes* on the 2007 Myra Hess Recital Series in Chicago.

Jay Hershberger, ALS Board Member and Professor of Piano at Concordia College in Moorehead, MN recently released an all-Liszt CD entitled *Transfigured Shadows: Select Piano Works of Franz Liszt*. The recording includes *Variations über das Motiv von Bach: Weinen, Klagen, Sorgen, Zagen; Les jeux d'eaux à la Villa d'Este; Ballade No. 2 in B minor; Vallée d'Obermann; and Mephisto Waltz No. 1*. The CD, recorded and produced by Michael and Linda Coates of Barking Dog Records in Fargo, became available for purchase beginning October 10 through the following websites: Amazon.com, Barkingdogrecords.com, and Fargostuff.com.

Dr. Maurice Hinson and **Dr. Wesley Roberts** are co-authors of *The Piano in Chamber Ensemble: An Annotated Guide*, 2nd Edition, released in Spring 2006 by Indiana University Press. This expanded and updated edition describes more than 3,200 compositions, from duos to octets, by more than 1,600 composers. It is divided into

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sections according to the number of instruments involved, then subdivided according to the actual scoring. Keyboard, string, woodwind, brass, and percussion players and teachers will find a wealth of chamber works from all periods in this guide.

On July 5, pianist **Justin Kolb** performed a recital with commentary in Kimbrough Concert Hall on the Washington State University campus. The internationally acclaimed pianist was invited by theatre and arts department head, Gerald Berthiaume, to present master classes and perform at the school's respected "Summer Keyboard Explorations!" Middle school and high school level piano students attended both the recital and Kolb's unique interactive master class titled "Why Music Students Excel." Included in the program were works of American composers Robert Starer and Aaron Copland, plus the Liszt transcription of Beethoven's *Symphony No. 5*. In November 2006 Kolb will return to the Washington area to lecture and perform at UIDAHO's Lionel Hampton School of Music.

DUO BEL-ETRE, consisting of Mariusz Skula, cello and **Madeleine Forte**, piano, performed in Connecticut and New York at Klavierhaus on June 19 in a program including works by Chopin and Beethoven. They also performed at Salons Yamaha on June 28 in a program of Schumann, Debussy, and Tcherenpín. A program of "Music by Jewish Composers" (Bloch, Castelnuovo-Tedesco, Ornstein, and Tansman) is scheduled to be performed at CUNY Graduate School in New York this fall. The Ensemble will be joined by violinist Pedro Pinyol, violin in a concert scheduled at Yale University and other Connecticut Institutions during the 2006-2007 season. If one has an interest in learning more about these programs, please write to Madeleine at allen.forte@yale.edu.

Allen Forte is the author of the chapter, "Experimental Music and Music in the Early Twentieth Century," found in the reprint of Joseph Kerman's (ed.) *Music at the Turn of the Century: A 19th Century Reader*, part of the series, *California Studies in Nineteenth Century Music*, No. 7, issued by the University of California Press (1990).

Dale Wheeler, Chair of Performing Arts at Red Deer College in Alberta, Canada, recently presented a recital entitled "Franz Meets Franz" in several locations throughout the province. The program began with Schubert's *Sonata in A minor*, D845, followed by Liszt's transcriptions of two Schubert songs: "Die Forelle" and "Du bist die ruh," and concluded with the *St. Francis Legend*. Between the selections, Wheeler chatted with the audience about the ways in which Schubert influenced Liszt's outlook and compositional style.

Anastasia Antonacos received her doctorate in piano from Indiana University in 2004. She teaches at the University of Southern Maine and at Bowdoin College, and freelances throughout New England and the US. Anastasia can be reached at anastasia.antonacos@maine.edu.

A well-established concert organization in China has recently been named "The Lares International Music Week" in honor of **Fernando Lares**. The concert tours it organizes in May of each year have included concerts in Beijing, Xiamen, Shenyang, Xian, Kunming, Chengdu, Yantai, Guangzhou, Wuhan, Zhuhai, Yichang, and other cities. Master classes and lectures are also given at music conservatories. The touring group of international performers frequently includes two solo pianists, a violinist, a singer, and their collaborative artists. During the 2006 tour to five cities, performers appeared as soloists with the Shenzhen Symphony Orchestra as part of the Liszt Festival in that city.

Jane Solose has released a new CD. *Style Hongrois* includes works for solo piano by Schubert, Hummel, Liszt, Debussy, and Leo Weiner, the great Hungarian pedagogue whose chamber music classes included some of the twentieth - and twenty-first - century's greatest performers. The recording is available through Eroica Classical Recordings at www.eroica.com or by e-mail at cds@eroica.com.

Edward Rath refers readers to the Joseph Raff Society website at www.raff.org for a summary of two concerts that focused on Liszt this past summer. At the home page, click on the left hand link to "Concerts," and then click on "2006." The two concerts of the Bard Music Festival are available at "Bard 1" and "Bard 2."

Recipients of the American Liszt Society Medallion

1984 Claudio Arrau
1984 Miklos Forrai
1984 Maurice Hinson
1984 Dezsö Legány
1984 Sir Sacheverell Sitwell
1984 Alan Walker
1985 Maria Eckhardt
1985 Fernando Lares
1986 Gunnar Johansen
1986 Edward Waters
1988 Jorge Bolet
1993 Leslie Howard
1994 Klára Hamburger
1994 Harold C. Schonberg
1995 Alfred Brendel
1995 Charles Suttoni
1996 Janos Karpath
1996 Istvan Lantos
1997 Lennart Rabes
1997 Adrian Williams
1998 Malcom Troup
2001 Marc-André Hamelin

If you consider someone worthy of recognition as a recipient of the Liszt Society Medallion, please contact American Liszt Society President Thomas Mastroianni at Mastroianni68@aol.com

Life Members of the American Liszt Society as of June 2006

Many of our 83 life members are unable to attend our festivals and often are not in a location where an ALS chapter exists. The membership office occasionally receives a note or a call expressing their pleasure at receiving JALS and Newsletters. Annually they receive a special note from this office updating them on the year's activities. The Board of Directors and the general membership appreciates and respects your ongoing interest and commitment to the Society.

If you would like information on how you can become a Life Member of the American Liszt Society, please contact Justin Kolb, 1136 Hog Mountain Road, Fleischmanns, NY 12430, or e-mail him at mellon@catskill.net. THANK YOU LIFE LISZTIANS!!

William R. Anthes	Clifton, NJ	Robert C. Lee	Seattle, WA
Kiyoshi Asano	Hirosaki-Shi Aomori, Japan	Dezso Legany	Budapest, Hungary
Joseph Banowitz	Denton, TX	Library of Congress	Washington, DC
Elenor B. Barcsak	Mill Valley, CA	Jen-Chen Lieu	San Gabriel, CA
Richard Bellak	Tallahasse, FL	James Litzelman	Arlington, VA
Sara Davis Buechner	Vancouver, BC Canada	Thomas Mastroianni	Silver Spring, MD
Guy Cazalais	Pointe-au-Trembles QC Canada	Michael T. McDowell	Federal Way, WA
Alton Chan	Frisco, TX	Robert Miller and Jane Russell Geddings	Brooksville, FL
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Hugh Fraser	Millgrove, ON Canada	Wesley Roberts	Campbellsville, KY
Wataru Fukuda	Tokyo, Japan	Stephen W. Sachs	Jackson, MS
Miriam Gomez-Moran	Salamanca, Spain	Junichi S. Sato	Chicago, IL
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Harmonie Park Press	Sterling Heights, MI	Logan Skelton	Ann Arbor, MI
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Robert G. Harvey	Tryon, NC	Falko Steinbach	Albuquerque, NM
Ian Hobson	Urbana, IL	Michele Tannenbaum Mills	Akron, OH
Robert C. Horning II	Bath, NY	Helen Smith Tarchalski	Gaithersburg, MD
Dale L. Hudson	Hattiesburg, MS	Runolfur Thordarson	Kopavogur, Iceland
Jaime Ingram	Panama City, Panama	Jonathan Trager	Great Neck, NY
Jean-Louis Jaminet	Ligny, Belgium	Nelita True	Rochester, NY
Leonard T. Kaemmerer	Wilkes-Barre, PA	Viktor Weinbaum	Warszawa, Poland
David Kaiserman	Evanston, IL	Fan Wei-Tsu	Taipei, Taiwan
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